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still suggest the noble ideas that called these pictures into existence.

From one cause and another the public markets have suffered more than almost any of the old public buildings that give such a charm to the cities of Europe; and it is a fact much to be regretted when we consider the tendency of this present age of commerce.

Another form of public building that has almost entirely disappeared was the public eating place for poor people. These soup kitchens were usually connected with a public lodging house. This form of building was usually decorated with mural paintings illustrating the story of the Prodigal Son.

It was intended by these pictures to not only render the public eating places and lodging houses beautiful, but to inspire the slipshod wanderers of the streets with a sense of virtue.

In closing this short account of the past and present status of decoration in public buildings, we wish to direct especial attention to the necessity of a comprehensive scheme in decorative work.

A suitable plan should be at hand, the very inception of a public building.

It has always been almost impossible to force mural painting into an architectural design already completed. There are, of course, artistic difficulties to be encountered, but by far the most difficult thing is to overcome the resistance of the contractors who make hard and fast business agreements at the very beginning.

It is now necessary to oppose reason to the absurd fancies of some people, and to the incompetent authority of others.

So this appeal for a National Art in our public buildings is directed to every loyal American citizen. The demands of our artists are based on time-honored precedent and on sound common sense.

We do not set forth these ideas for the profit of this or that artist or group of artists. But it is our wish to see our public buildings inspired, as it were, with the noble spirit of American patriotism.

Mr. J. H. Strauss, the Fifth avenue dealer, has returned from abroad with an attractive supply of paintings, principally from the French school, which are displayed in his new gallery at No. 285 to great advantage. Notable among these new importations is an example from the brush of Leon Richet, showing a cottage, nestling in strongly painted landscape, with a Millet-like little figure sitting by the roadside. It is an exceptional canvas, with rich tones and beautiful cloud composition. A painting by Georges Laugée shows a woman walking along the road to bring refreshments to the harvesters beyond. This is painted with the elusive, atmospheric effects we find in the work of Bastien-Lepage, in a harmonious key. Some examples of Doulouard's Cavaliers show the foundation of this young French artist's present popularity.

The new Strauss Galleries have been well arranged, the furthestmost being especially well-adapted for the display of the well-selected paintings carried in stock.

* * *

Director Kurtz, of the Albright Gallery, made a find recently in rummaging over the old rubbish stored in the former quarters of the Buffalo Academy by discovering a painting which in 1872 had been bought for the Academy for \$10,000. It was coated with soot so that the figures on the canvas were indistinguishable. After being cleaned it proved to be a scene in Paris during the revolution in 1848, and painted by Philip-poteaux. It is 20 feet long by 10 high, and contains 300 figures, many of which are portraits of historical characters.

THE "WASHINGTON EVENING STAR" MURAL DECORATIONS.

To illustrate the points made in the article by Mr. Wm. L. Harris on Municipal Art, it is timely to call attention to the mural decorations recently placed in the business office of the new building erected by *The Evening Star* in Washington, D. C. These consist of seven lunettes, furnishing the frieze for the walls of that semi-public place. They were painted by Mr. Frederic Dielman, the President of the National Academy of Design, and appropriately represent "the component elements of the newspaper." They are well thought out, of excellent color and draughtsmanship, and among the best productions of this well-known artist. The lunettes cover the following subjects:



NEWS GATHERING.

("LOOK AROUND THE HABITABLE WORLD."—*Juvenal*.)

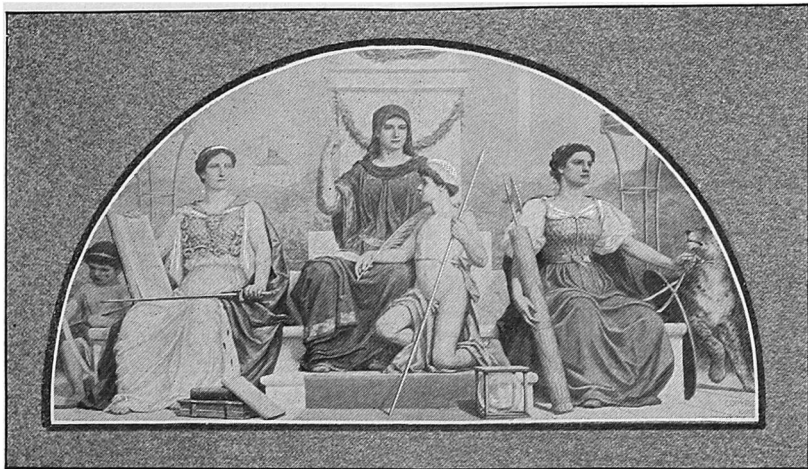
The genius of intelligence stands on a high tower or terrace, scanning the horizon to see what is transpiring, the seated figure holding her spy glass. The smaller figure on the left, with the telegraphic instrument, symbolizes the present method of transmitting intelligence; the old method is indicated by the figure on the right, setting free the carrier pigeon. On one side in the distance a peaceful landscape is shown; on the other a heavy smoke rises, indicating war or disaster.



ARTS, HISTORY, LITERATURE.

(THE DAY'S RECORD.)

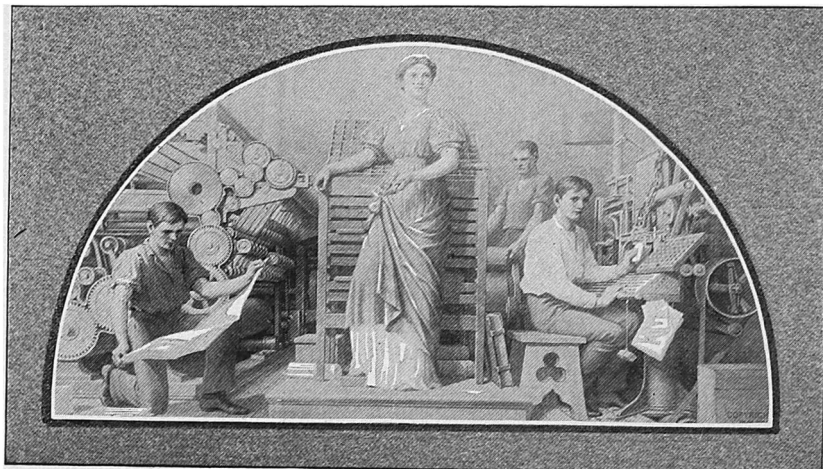
The female figure on the left typifies Art, with attributes of painting, sculpture, architecture, etc. In the center stands the figure of History, recording events. That on the right, with MSS. scroll and lyre, symbolizes Literature, Romance, etc., representing the miscellaneous reading matter of the paper.



INSTRUCTION, JUSTICE, MODERATION.

(THE EDITORIAL FUNCTION.)

The central figure, typifying Instruction, teaches the young citizen of a free state, who wears a Phrygian cap and holds a spear, the duties of patriotism, etc., pointing to the altar in the rear, on which are helmet, sword, shield, etc., with laurel. Justice, seated on the left, holds the book and sword of law and order. On the right the figure of Moderation restrains the leopard, emblem of insubordination or disorder. In the background stands the Washington monument, the reminder of a lofty example of patriotism; the dome of the Library of Congress symbolizes intelligence, culture, etc.



MECHANICAL DEVELOPMENT.

(MODERN METHODS, ETC.)

The old method of typography is symbolized by the graceful draped figure in the center, who holds in her hand the composing stick, resting her arm on the stand and cases containing fonts of type. On the right is shown a Mergenthaler Linotype machine and its operator at work; behind him is discerned a stereotyper, with his plate ready for the press. On the left stands the modern rotary printing machine, with the pressman examining its first output for circulation.



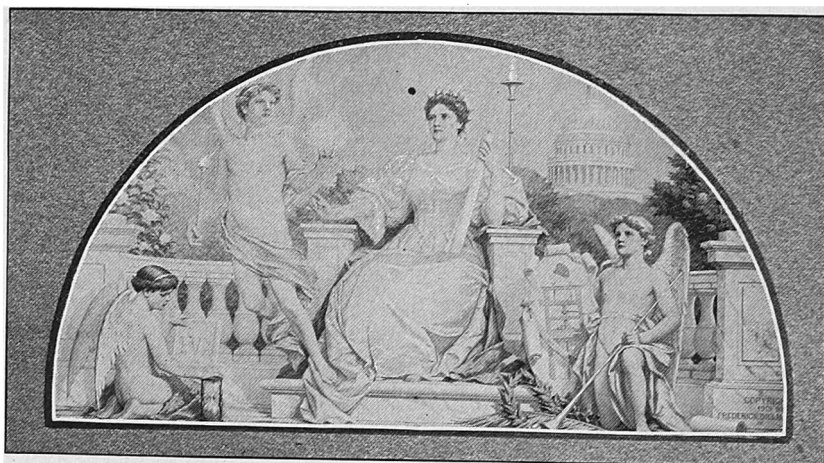
COMMERCE, MANUFACTURES, AGRICULTURE.

(BUSINESS ACTIVITIES—ADVERTISING, ETC.)

In front of a pedestal surmounted by the figure of Mercury (the God of Commerce), is shown a group of smaller figures, with wares, fruits, agricultural products, etc. On the left the figure of Commerce is shown, her hand resting on the winged wheel, typifying transportation, with locomotive, smoke stacks of steamers, and masts of vessels in the rear. On the right the figure representing Manufactures displays textile fabrics, with rugs, candelabrum, etc., as accessory objects; further emphasized by smoking furnace and factory chimneys behind her.

Mr. Arthur Wesley Dow, of Teachers' College, Columbia University, has had a summer school, near Ipswich, Mass., where he strives to raise enthusiasm for Art by the road of the Arts and crafts.

Weaving with wools dyed with vegetable dyes prepared by the scholars, basketry made from the osiers and grasses the country affords, pottery designed, decorated and fired at the



DIFFUSION OF INTELLIGENCE.

(THE FINAL OUTCOME.)

The central figure, typifying Journalism, sends forth the winged genius of Enlightenment. The small kneeling figure on the left holds a tablet bearing the word "Lux" and an hourglass, indicating the periodic appearance of the newspaper. On the right the kneeling figure, with the trumpet of fame, holds a shield showing an old-fashioned printing press, surmounted by a liberty cap, symbolizing the freedom of the press; at his feet are palm branches and laurel. The dome of the Capitol localizes the paper.

school are preparations for higher problems in Art, teaching self-reliance and a thorough understanding of the materials used in the Arts, their limitations and possibilities for effective results.

There are lectures on composition and a large class in landscape painting.